

was the sacred animal of the habitat of the Aryans. The buffalo is a totem of some of the primitive South Indian tribes. The horse has not been found on any of the seals so far, but toy-carts drawn by horses are found both at Harappa and Mohenjo-Daro.

Representations, probably symbolic, on these seals have to be carefully considered. One is a crosslegged figure of a god on a tablet of blue faience with Nāga worshippers to right and left of him, and of peepal leaves over the figure. Another is that of the Goddess of the Lamp at Harappa, whose figure has extended ears to serve as cavities for holding the oil of the wick on each side. Such Dīpalakshmi figures (but holding the oil in hand) appear in the metal work of India in later times. Lastly we have the figure of the goddess which was discovered by the Survey when I was at Mohenjo-Daro last November. It is a goddess in padmasana posture (Buddha-like) with horns, pictographs above figure, on a square seal. To the upper left is an elephant, and lower, a lion or tiger; to the upper right is a crocodile and lower is a buffalo. The symbolism of four animals round a central divine figure is expressed verbographically in the Yajur-veda ⁽¹⁾. We have the goat, sheep, tiger and lion round the central figure of Purusha.

The seals are apparently current coin evolved after a period of cattle currency, and I find that one of the silver coins in the Museum of Mohenjo-Daro exactly resembles a seal in size and shape and has marks which resemble some of those on the punch-marked coins of India.

The Age of the Culture.

It appears to me that all the seals taken together display three stages in evolution. The earliest are the square or oblong seals of Harappa and Mohenjo-Daro. Here the passage for thread extends right across the body of the seal from top to bottom. A second stage of evolution is suggested by the seals which have a perforated boss at the back through which a tasselled cord might pass. A seal of this class is described by Coomaraswami ⁽²⁾. I find it anticipated in the gold discs between the seals at Mohenjo-Daro which are provided with a vertical bar through which the thread was passed. These and the circular objects with rounded backs and a central hole are analogous to those of the first period of Susa (*circa* 4000 B.C.) The flat seals of the earlier period may therefore be assigned to the fifth millennium B.C. The cylindrical seals are the latest and they appear simultaneously in Elam, Sumer and Egypt.

A study of the pottery and pictographs points to the same conclusion. On a comparative study of the pictographs on the seals Langdon holds that the seals of the Indus valley are in script which is nearer to pre-Sumerian than to Sumerian proper (4000 B.C.) Hall is in favour of tracing the pre-Sumerian pottery to India. As has been shown above there are ceramic strata earlier than the pottery of Nal which itself is pre-Sumerian, judging from a comparison of the pictographs and figures on the pots and the seals.

(1) Tait. Sam. V. 3. 1. v

(2) Hindustan Review for July 1929, p. 42.